

NA/4mm/cm/sal/20/135

SOTHEBY, WILKINSON & HODGE,
WELLINGTON STREET, STRAND, LONDON.

CATALOGUE
OF
GEORGE CRUIKSHANK'S
Own Original Collection of his
Works,
REMOVED FROM THE ROYAL AQUARIUM,
The Directors having disposed of the Premises.

Days of Sale.

FIRST DAY Friday, 22nd May LOTS 1 to 120
SECOND DAY Saturday, 23rd May LOTS 121 to 249

1903

CATALOGUE
OF
GEORGE CRUIKSHANK'S
OWN ORIGINAL COLLECTION
OF HIS WORKS,

*Removed from the Royal Westminster Aquarium, the Directors having
disposed of the premises,*

COMPRISING

Oil Paintings, Water-colour Drawings, original suites of Designs executed in colours, Sketches and Studies, rare original Drawings from Nature, designs in Pencil, Pen-and-Ink, Monochrome, etc. Choice Book Illustrations—rare and early Caricatures, being George Cruikshank's own coloured versions. Juvenile Works—first Etchings executed by the Artist at the early ages of twelve and thirteen. An unequalled and unique collection of the great Artist's most esteemed works, all *first proof* Etchings on India paper, all in exceptional states, and all signed by the Artist, bearing extra sketches, descriptions, titles, remarks, and MS. notes in George Cruikshank's handwriting, including, with many other works and series, the original first proof Etchings on India paper of the famous Illustrations for "The Waverley Novels," "The Humourist," "Bentley's Miscellany," "Oliver Twist," "Sketches by Boz," "The Tower of London," "Life of Grimaldi," "Sir John Falstaff," "Greenwich Hospital," "Grimm's Goblins," "The Fairy Library," "Points of Humour," "The Table Book," "The Omnibus," "Comic Almanack," "Scraps and Sketches," "Sketch Book," etc. With the inimitable original Water-colour Drawings for Cruikshank's most successful suites of Book Illustrations—"The Miser's Daughter," "The Irish Rebellion of 1798," "Monstrosities, 1822," etc., containing all his best productions and fully representing "the genius of George Cruikshank." All specially collected by the Artist for the famous exhibition of his works originally held at Exeter Hall, 1863, and later secured by the Directors of the Royal Westminster Aquarium Society from the great Artist by purchase for exhibition in their galleries.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property and Works Illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.,

On FRIDAY, MAY 22, 1903, and following day,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR. CATALOGUES MAY BE HAD

LONDON: PRINTED BY WILLIAM CLOWES AND SONS, LIMITED, DUKE STREET, STAMFORD STREET, S.E.,
AND GREAT WINDMILL STREET, W.

PREFACE

GEORGE CRUIKSHANK'S own original collection of his works as exhibited by the artist at Exeter Hall, 1863, consists of original paintings, water-colour drawings, sketches in monochrome, pencil, pen-and-ink, etc. ; together with his own unique first proofs on India paper of his earliest, rarest, and most interesting etchings ; all in absolutely exceptional states, and all before publication ; also bearing MS. notes by Cruikshank, and descriptions in his autograph, and sketches on the margins.

This unique and important selection from the great artist's most memorable works extends over his lengthy career, commencing with his juvenile designs ; including early etchings from plates which he executed throughout—at the ages of twelve and thirteen, and sold himself to the booksellers—his first publishers ; as displayed in the characteristic etching by his hand, showing the artist, as a little boy, taking his copper-plates to the printseller. Amongst the noteworthy items are the admirable original drawings executed in water-colours for his best illustrations—such as the complete series of highly-finished examples designed for the popular suites of illustrations for "The Miser's Daughter," and "The Irish Rebellion of 1798" ; his painting in oils of J. Grimaldi, the famous clown, being shaved ; the important sketches for "Greenwich Hospital ;" a highly interesting and memorable example of the series of "Fashionable Eccentricities," finely executed in water-colours (published as "Monstrosities of 1822") ; unique first proofs of the highly popular "Oliver Twist" illustrations, "Sketches by Boz," "The Tower of London," "Sir John Falstaff," "The Waverley Novels," and other Sir Walter Scott illustrations ; "The Humorist" series, "Grimm's Goblins" (German Popular Stories), "Points of Humour," "The Fairy Library," "Comic Almanack" series, "Life of J. Grimaldi," "The Omnibus," "The Table Book," "Punch." The water-colour drawings illustrate George Cruikshank's career as a water-colour painter,

including the finest examples attesting the proficiency he attained in this branch; commencing with his early designs for comic song-heads, his Burns illustrations, actual commissions for pictures, drawings executed for patrons, such as the Duke of Sussex, H.R.H. the Prince Consort, etc.; a large selection of what must be considered the rarest examples of George Cruikshank's genius—his actual studies of sketches executed from nature; most of the rarest examples of his great genius as a caricaturist, from his early social, political, and nationalistic skits, his coloured book-illustrations, satires upon the absurdities of fashion, personal attacks, etc., and fully representing the artist's extraordinarily successful career as the greatest of caricaturists. All the examples were selected by George Cruikshank from his own original coloured versions, and are uniformly the most interesting and artistically valuable examples in existence.

The collection is absolutely unique in every respect, and is exceptionally rich in early examples.

N.B.—It is worthy of note that the present Catalogue is a faithful reprint of the Catalogue as originally arranged by George Cruikshank himself; the classification, *and even the actual numbers*, are those to which the artist adhered in all respects, when he undertook the arrangement, for exhibition purposes, of the "George Cruikshank Collection" in the first instance in 1863 at Exeter Hall, and subsequently at the galleries of the Royal Westminster Aquarium, when (some quarter of a century back) the Aquarium Society, for a liberal sum, secured this collection from "the Prince of Caricaturists," as the artist has ever been esteemed.

CATALOGUE

OF

GEORGE CRUIKSHANK'S OWN ORIGINAL COLLECTION

OF HIS WORKS, AS EXHIBITED BY HIM IN EXETER HALL IN 1863,
AND SUBSEQUENTLY IN THE GALLERIES OF THE ROYAL
WESTMINSTER AQUARIUM.

FIRST DAY'S SALE.

LOT

- 1 First Attempts, by G. C., from 1799 to 1801, when about eight or nine years of age. Thirteen Sketches.
- 2 Early Attempts, by G. C., from 1801 to 1803. Ten Sketches.
- 3 Two etchings.—1. Horse Racing. 2. Donkey Racing. Drawn and etched by G. C., when about twelve or thirteen years of age, 1805. *Published by Langham, 3 Red Lion Street, Holborn. Among the first plates for which G. C. received payment.*
- 4 Two Halfpenny Print of Ships.—Four compartments, 1804. Hoys. Sailing Boats. 4 others. Liverpool Pier. Ferry Boat. 4 Ditto. Man-of-War. Brig. Frigate. Boat in Distress. *Published by W. Belch, Newington Butts. The first plates for which G. C. received payment.*
- 5 Sketch.—Napoleon, the Barber, 1811. *Original design for an early political caricature.*
- 6 Four Sketches.—1. Coal Heavers, 1807. 2. Lord Nelson's Funeral Car, 1805. 3. Scavengers Reposing. 4. Salisbury Square, Fleet Street, 1812. *Early original drawings.*
- 7 Fashions about the year 1804 or 1805.
- 8 Napoleon's Trip from Elba to Paris, and from Paris to St. Helena. 3 illustrations, 1815. *G. C.'s own coloured examples.*
- 9 State of Politics at the close of the year 1815. *G. C.'s own coloured versions,*

- 10 Landing the Treasures, or the Results of the Polar Expedition, 1819. *G. C.'s own coloured version.*
- 11 The Blues, or Low Spirits, 1823. The Headache, 1819. *G. C.'s own coloured versions.*
- 12 Alderman, *alias* Commodore, Curtis mistaken for Commodore Rogers, 1813. *G. C.'s own coloured version.*
- 13 National Frenzy, or John Bull and his Doctors, 1813. *G. C.'s own coloured version.*
- 14 Four Illustrations of Popular Songs. *Four original water-colour drawings.*
- 15 Illustrations of the O.P. Riots at Covent Garden Theatre, 1819.
- 16 Two Illustrations of Songs. *Two original water-colour drawings.*
- 17 Mathews, the Comedian, singing a Song in a piece called "The Beehive," 1812. *The original water-colour drawing.*
- 19 Outside of Richardson's Show.—Song, "The Humours of Bartlemy Fair, O." *The original water-colour drawing.*
- 20 Illustration of a Popular Song, "The Old Commodore," 1813. *The original water-colour drawing.*
- 21 Double Bass.—Proposals for Six Practical Duets, adapted to any Instrument, 1811. *G. C.'s own coloured version.*
- 22 Col. Patty Pan; Sir John Sugarstick, 1808 or 1809. *G. C.'s own coloured version.*
- 23 Fashionable Portraits, 1819. Mixing a Recipe for Corns, 1822. *G. C.'s own coloured versions.*
- 24 Preparing John Bull for General Congress, 1813. *G. C.'s own coloured version.*
- 25 Illustrations of Popular Songs.—1. "Put it down to the Bill," 1817. 2. And another, title unknown. *Two original water-colour drawings.*
- 26 Tower at Kingsgate, near Margate, 1804. Temple Gardens, 1805. Two water-colour Drawings from nature. *Unpublished.*
- 27 A Theatrical Atlas, 1814. The famous portrait of Edmund Kean. *G. C.'s own coloured version.*
- 28 1. Arrival at the North Pole. 2. The Sailor's Progress, 1819. 3. Monstrosities of 1783 and 1823. Three Coloured Etchings. *G. C.'s own coloured versions.*
- 29 Illustrations of Songs.—1. Hamlet and the Ghost. 2. "Old Flam was a lawyer so grim," 1809 or 1810. *The two original water-colour drawings.*

- 30 A Swarm of Bees hiving in the Imperial Carriage!! Who would have thought it!!! 1816. *G. C.'s own coloured version.*
- 31 Quadrupeds, or the Manager's Last Kick (last scene). *G. C.'s own coloured version.*
- 32 Tabitha Grunt, or the Walking Hospital (Coloured Etching), 1813. *G. C.'s own coloured version.*
- 33 Scene in the Comic Opera of the "Lord of the Manor." Song, "Moll Flaggon," sung by Mr. Liston. *G. C.'s own coloured version.*
- 34 Royal Christmas Boxes, and New Year's Gifts, a political squib, 1815 and 1816. *G. C.'s own coloured version.*
- 35 Sir Francis Burdett taken from his house, No. 80, Piccadilly, by warrant of the Speaker of the House of Commons, in April, 1810, and delivered into the custody of Earl Moira, Constable of the Tower of London, 1810. *G. C.'s own coloured version.*
- 36 The Progress of a Midshipman. Four Coloured Etchings.—1. Fitting Out. 2. Mr. B. on the Middle Watch. 3. Mr. B. Mast-headed, or enjoying the fresh air for the 304th time, 1821. *G. C.'s own coloured copies.*
- 37 Two Coloured Etchings.—The Pig-faced Lady of Manchester Square, and the Royal Mule of Madrid, 1815. *G. C.'s own coloured copies.*
- 38 Sailor's description of a Chase and a Capture; and Giant Grumbo and the Black Dwarf, or Lord G—— and the Printer's Devil, 1819. *G. C.'s own coloured versions.*
- 39 A Day of Fashion (Illustration of a Comic Song), 1813. Mr. Christie, the famous auctioneer. *G. C.'s own coloured version.*
- 40 "The Meteor" discomfiting Vice and exposing Folly, 1813. Illustration No. 1 of "The Meteor." *G. C.'s own coloured version.*
- 41 The Cato Street Conspirators on the memorable night of 23rd February, 1820; Thistlewood stabbing Smithers. *G. C.'s own coloured copy.*
- 42 Children's Lottery Picture, drawn and etched by George Cruikshank when about twelve years of age, 1804. The first that G. C. was ever employed to do and paid for.
- 43 1. Breaking Up. 2. "At Home" in the Nursery, or the Master and Misses Two Shoes' Christmas Party. 2. Coloured Etchings, 1825. *G. C.'s own coloured copies.*

- 44 The Royal Shambles, or the Progress of Legitimacy and the Establishment of Religion and Social Order, 1816. *G. C.'s own coloured version.*
- 45 Bonaparte.—Illustration of a song sung at the Surrey Theatre by Mr. Elliston, in the character of "Sylvester Daggerwood," 1811. *G. C.'s own coloured version.*
- 46 The Progress of a Midshipman.—Four Coloured Etchings. *G. C.'s own coloured versions.*
- 47 Coriolanus addressing the Plebeians, 1820. *Containing portrait of the artist. C. G.'s own coloured version, with autograph.*
- 48 Pilot Boat going out of Dover Harbour, painting in oils, 1830.
- 49 Grimaldi being Shaved by a Girl, 1838. *A very important example : one of the artist's most successful oil-paintings.*
- 50 The British Bee-Hive.
- 51 Opening of the Great Exhibition, 1851.
- 53 All the World going to see the Great Exhibition, 1851.
- 54 The First Shilling Day—going in. The First Shilling Day—going out, 1851.
- 55 Manchester in 1851 ; London in 1851.
- 56 Odds and Ends in and about the Great Exhibition of 1851.
- 57 The Opera Boxes during the time of the Great Exhibition, 1851.
- 58 The Dispersion of the Works of all Nations from the Great Exhibition of 1851.
- 59 Old Faces and New Masks. 2 Etchings, 1859.
- 60 Midnight Scenes and Social Shadows by Photograph. (Etching.)
- 61 An Extraordinary Movement in China, or an alteration in the "WILLOW PATTERN" at last.
- 62 Disturbing the Congregation. A tinted proof, from an oil picture painted in 1848, for his Royal Highness the late Prince Consort. *Coloured by G. C., and bearing description in his handwriting.*
- 64 Original Sketches for Greenwich Hospital, 1825. *The interesting original designs.*
- 65 Original Sketch to illustrate Greenwich Hospital, 1825. *The interesting original drawing.*
- 66 Passing Events, or the Tail of the Comet of 1853,

- 67 The Worship of Bacchus, or the Drinking Customs of Society.
Choice first proof, signed by the artist.
- 68 Key to the foregoing.
- 69 Illustrations to a Poem by J. O'Neal.—“The Drunkard.” 1.
The Gin-Palace. The Drunkard's Home. 2. The Raving
Maniac and the Drivelling Fool. The Upas Tree, 1842.
- 70 Sir John Falstaff, two Etchings (One portrait)
- 71 Sir John Falstaff, four others
- 72 Sir John Falstaff, four others
- 73 Sir John Falstaff, four others
- 74 Sir John Falstaff, four others
- 75 Sir John Falstaff, two others
- Subjects from
Merry Wives of
Windsor, Henry
IV. and Henry V.
- 76 Cakes and Ale. Four Etchings.—1. Mayor of Hole-cum-corner.
2. The Preacher Parrot (Vignette, Vol. 1). 3. The Baron
Von Boots. 4. Perditus Moulton (Vignette, Vol. 2),
1842.
- 77 Sir Isaac Newton's Courtship, 1838. *Bentley's Miscellany.*
- 78 The Autobiography of a Good Joke, 1838. *Bentley's
Miscellany.*
- 79 Illustrations to the Waverley Novels.—The Abbot of Unreason.
The Pardoner's Legend. Mrs. Henkbane and Mrs. Short-
cake. “My Good Friend,” favete linguis. The Revellers.
Philipson and the German Innkeeper, 1836. *Unique first
proofs of the Sir Walter Scott series.*
- 80 Illustrations to the Waverley Novels.—“Eh, Sirs!” Lady
Waverley, ten thousand a-year. Captain Dalgetty at
Ardenvoh. “Pro-di-gi-ous.” Gape, Sinner, and Swallow,
1836. *Unique first proofs of the Sir Walter Scott series.*
- 81 Illustrations to the Waverley Novels.—“Not again, not again!”
Whiles at brose time. F. Osbaldistone at Squire Inglewood's.
Fray at Jeanie MacAlpine's. Flibbertigibbet, Tressilian,
and Wayland Smith. Dickie Sludge and the Giant Porter,
1836. *Unique first proofs of the Sir Walter Scott series.*
- 82 Illustrations to the Waverley Novels.—The Black Knight and
the Clerk of Copmanhurst. Athelstane's Escape from the
Dungeon. The Captain of Knockdunder. Caleb catering
for Wolf's Crag. Meg Dods and Captain MacTurk. Dougal
MacCullum and Hutcheon, 1836. *Unique first proofs of the
Sir Walter Scott series.*

83. Illustrations to the Waverley Novels.—Peveril and Chaffinch. Cardinal Balue at the Boar Hunt. "Jeanie, I say: Jeanie, woman." "A summat" to eat and drink. Abbot Bonnyface and Father Philip. "Knowest thou this token?" 1836. *Unique first proofs of the Sir Walter Scott series.*
84. Illustrations to the Waverley Novels.—Sir Kenneth and the Dwarfs of the Chapel. Master Holdenough interrupted in his vocation. Norna despatching the provisions. The Citizen and the Soldier. Brenhilda, Agelastes and Sylvan. The Middlemas Wives and Gideon Gray, 1836. *Unique first proofs of the Sir Walter Scott series.*
85. John Manesty. Three etchings.—Robbery of Lord Silverstick. Fatal duel between Lord Randy and Sir Toby. The Arrest, 1843. *Unique first proofs of the etchings.*
86. John Manesty. Three Etchings.—John Manesty's Visit to Aminadab. Assembly of the Gifted. Dick Hibblethwaite interposing to prevent the fight between Lord Randy and Sir Toby, 1840. *Unique first proofs of the etchings.*
87. Tower of London. Three Etchings.—1. Queen Jane and Lord Guilford Dudley brought back prisoners to the Tower through Traitor's Gate. 2. Bishop Gardner's Conference with Jane in the Beauchamp Tower. 3. Courtney's Escape from the Tower, 1840. *Unique first proofs of the etchings.*
88. Tower of London. One Etching.—1. The Burning of Edward Underhill on the Tower Green, 1840. *Unique first proof of the etching.*
89. Tower of London. Three Etchings.—1. Execution of the Duke of Northumberland on Tower Hill. 2. Sir Thomas Wyat attacking the Bye-Ward Tower. 3. Queen Mary receiving the Prisoners on the Tower Green, 1840. *Unique first proofs of the etchings.*
90. Tower of London. Three Etchings.—1. Attack on the Brass Mount by Lord Guilford Dudley. 2. View of the Tower of London in 1553. 3. Attack on "Saint Thomas's Tower" by the Duke of Suffolk, 1840. *Unique first proofs of the etchings.*
91. Tower of London. Four Etchings.—1. Simon Reynard and Winwike the Warder on the Roof of the "White Tower." 2. Queen Mary, at the instance of Simon Reynard, affiancing herself to Philip of Spain. 3. Nightgall dragging Cicely down the Secret Staircase in the "Galt Tower." 4. The Fate of Nightgall, 1840. *Unique first proofs of the etchings.*

- 92 Tower of London. Three Etchings.—1. Elizabeth brought prisoner to the Tower. 2. The Night before the Execution. 3. Jane meeting the body of her Husband on her way to the Scaffold, 1840. *Unique first proofs of the etchings.*
- 93 Tower of London. Four Etchings.—1. Jane imprisoned in the Black Tower. 2. Feckenham offering Jane pardon on her way to Trial. 3. Mauger sharpening his Axe. 4. The execution of Jane, 1840. *Unique first proofs of the etchings.*
- 94 Romance of a Day, 1837. *Bentley's Miscellany.*
- 95 The Cream of the Jest. (Frontispiece in three compartments, exhibiting it in three different states.) *Including the first etching; with the outline finished in water-colour by the artist, and unique first proof of the finished aquatint.*
- 96 The Bee and the Wasp. 4 Etchings, 1834.
- 97 The Battle of the Nile, 1838. *Bentley's Miscellany.*
- 98 Twelve Etchings for Scott's Demonology.—1. The Corps de Ballet. 2. The Spectre Skeleton. 3. The Goddess Freya. 4. Elfin Tricks. 5. The persecuted Butler. 6. Elfin Arrow Manufactory. 7. Fairy Revenge. 8. Puck in mischief. 9. Black John chastising the Witches. 10. Witches' Frolic. 11. Tak' aff the Ghaist. 12. The Ghost of Mrs. Leekie, 1830.
- 99 The "Greatest Plague in Life." Nearly "Worried to Death." "Are you not Irish?" "Och, no, ma'am; I'm Cornwall, sure!" Followers going out for a Holiday, 1847.
- 100 "The Greatest Plague in Life." Four Etchings.—"The Cat did it." "It's my Cousin, M'em!" The Morning Gossip. The Sentimental Novel Reader, 1847.
- 101 Tam O'Shanter, 1862. *One of George Cruikshank's most highly-finished water-colour drawings (unpublished).*
- 102 Tam O'Shanter, 1862. *One of George Cruikshank's most highly-finished water-colour drawings (unpublished).*
- 103 Three Etchings.—Anthony Vancorlean and Peter Stuyvesant. Ten Breeches. The De'il came fiddling through the town.
- 104 The Matrimonial Ladder—a Title for a Song, in 16 compartments.
- 105 The Little Grey Man and the Fairies, 1808. *Bentley's Miscellany.*

106. Illustrations to Punch.—1. Mr. Punch. 2. Toby resenting the familiarity of Mr. Punch. 3. Scaramouch offering to teach Punch how to play the Fiddle. 4. The Punch Family. 5. Mr. Punch nursing his Son. 6. Mr. Punch has an attack of Irritability. 7. Judy remonstrates with Mr. Punch. 8. Mr. Punch giving his Wife a lesson. 9. Mr. Punch ravished by the beauty of Pretty Polly. 10. Mr. Punch's Vision. 11. Punch going to visit pretty Polly. 12. Not dead, but speechless, 1829. *G. C.'s own coloured set.*
107. Illustrations to Punch.—1. The Doctor physics Mr. Punch. 2. Mr. Punch in his gratitude physics the Doctor. 3. The Foreign Servant lying in Wait for Punch. 5. Whom he finds to be a Tartar. 6. Punch and the Blind Beggar. 7. Mr. Punch is overtaken by the Law. 8. Mr. Punch in difficulties. 9. Mr. Punch's mode of getting out of his difficulties. 10. A nameless individual visits Mr. Punch. 11. They have a warm argument. 12. In which Mr. Punch evidently gets the best of him, 1829. *G. C.'s own coloured set.*
108. Four Vignette Illustrations of "Punch," 1829. *The India proofs of the woodcuts.*
109. Temptations of St. Anthony, 1838. *Bentley's Miscellany.*
110. Twelve Etchings.—Adventures of Lord Bateman, 1839.
111. The Humourist. Twelve Illustrations.—1. The Slippers. 2. Engraved Title. 3. Conceit can Kill, Conceit can cure. 4. The Three Blind Beggars. 5. The Pilgrims and the Peas. 6. The Irish Gentleman and his Apple Tree. 7. Cure for a Mischievous Monkey. 8. Monsieur Tonson. 9. New Readings. 10. All for the Best. 11. The Horned Cock. 12. Imaginary Sickness, 1820. *Unique first-proof etchings (undivided) of this greatly esteemed series.*
112. The Humourist. Sixteen Etchings.—Cooke the Actor. The Dirty Beau and Big Ben. Dan Lambert and the Dancing Bear. Trotting. Sermon on Malt. The Well of St. Keyne. Alferi and the Tea-Cup. Grinning through Horse-collars. The May-Pole. Nicholas Pedrosa. Tom Blanchard in Hamlet. Linnet, the Strolling Player. A Present returned. The Conjuror. Foote and Jemmy Wright. John Gilpin. The Mistaken Marriage, 1820. *Unique first proof etchings (undivided) of this greatly esteemed series.*
113. The Humourist. Twelve Etchings.—1. Tit for Tat. 2. Engraved Title. 3. The Bashful Man. 4. The Whiskers. 5. Frank Hayman. 6. Mr. St. Leger and the Scavengers. 7. The Witty Porter in the Stocks. 8. An Awkward Mistake.

LOT 113—*continued.*

9. Choang and Hansi. 10. John Audley. 11. The Biter Bitten. 12. The Credulous Chaldean, 1820. *Unique first proof etchings (undivided) of this greatly esteemed series.*
- 114 Oliver Twist. Six Etchings.—1. Oliver asking for more. 2. Escaping from being bound apprentice to the sweep. 3. Oliver plucks up a spirit. 4. Introduced to the respectable old gentleman. 5. Amazed at the Dodger's mode of going to work. 6. Recovering from the fever. *Unique first proofs of the famous series.*
- 115 Oliver Twist. Six Etchings.—7. Claimed by his affectionate friends. 8. Reception by Fagin and the boys. 9. Master Bates explains a professional technicality. 10. The Burglary, 1837. 11. Mr. Bumble and Mrs. Corney at tea. 12. Mr. Noah Claypole as he appeared when his master was out, 1837. *Unique first proofs of the famous series.*
- 116 Oliver Twist. Six Etchings.—13. Oliver at Mrs. Maylie's door. 14. Waited upon by the Bow-street runners. 15. Monks and the Jew. 16. Mr. Bumble degraded in the eyes of the paupers. 17. The evidence destroyed. 18. Mr. Fagin and his pupils recovering Nancy, 1838. *Unique first proofs of the famous series.*
- 117 Oliver Twist. Six Etchings.—19. The Jew and Morris Bolter beginning to understand each other. 20. The meeting at London Bridge. 21. Sikes attempting to destroy his dog. 22. The last chance. 23. Fagin in the condemned cell. 24. Rose Maylie and Oliver, 1838. *Unique first proofs of the famous series.*
- 118 London Characters.—5. Footman, Beadle, Watchman, Jew, Clothesman, Baker, 1827. *G. C.'s own coloured versions of these etchings.*
- 119 London Characters.—5. Hackney - Coachman, Butcher's - Boy, Turncock, Dustman, Fishmonger, 1827. *G. C.'s own coloured versions of these etchings.*
- 120 London Characters.—5. The Sweep, Bricklayer's Labourer, Stage-Coachman, Waterman, Brewer, 1827. *G. C.'s own coloured versions of these etchings.*
-

SECOND DAY'S SALE.

LOT

- 121 Greenwich Hospital. By Captain Barker, the "Old Sailor." Six Coloured Etchings.—1. The Point of Honour. 2. Flying Artillery, or a Horse Marine. 3. Crossing the Line. 4. Davy Jenkins. 5. Sailors Carousing, or a Peep in the Long Room. 6. Billy Culmer, or the Goose, 1825. *G. C.'s own coloured versions of these famous illustrations.*
- 122 Greenwich Hospital. Six Coloured Etchings.—1. Paying Off. 2. Sailors on a Cruise. 3. Nelson at Scud Hill. 4. Jack's Trump of Defiance. 5. The Battle of the Nile. 6. A Witness, 1825. *G. C.'s own coloured versions of these famous illustrations.*
- 123 Eight Coloured Etchings.—1. Travelling in England, or a Peep from the White Horse Cellar, 1815. 2. French Musicians, or Les Savoyards, 1819. 3. Travelling in France, or le Départ de la Diligence, 1819. 4. Stale Mate, 1821. 5. La Promenade, 1822. 6. Game of Chess, 1819. 7. An Election Ball, 1819. 8. November (old style), "Hover through the fog and filthy air," 1822. *G. C.'s own versions of these early caricatures.*
- 124 Vanity Fair, 1827. *Pilgrim's Progress.*
- 125 Peter Schlemihl, the shadowless man. Four Etchings, 1823.
1. Peter Schlemihl selling his Shadow to the Man in the Grey Coat. 2. Alarm of the beautiful Fairy. 3. Peter Schlemihl Watching the Clock for the approach of Midnight prior to the Day fixed for his Marriage with Mina, the Forest Master's Daughter. 4. The Man in the Grey Coat annoying Peter Schlemihl for not selling his soul, by showing him two shadows, both attached to his own person.
- 126 Peter Schlemihl, the shadowless man. Four Etchings, 1823.
5. Peter Schlemihl chasing the Shadow of the Man with the invincible charm. 6. The Man in the Grey Coat showing Peter Schlemihl the pale and ghastly form of Thomas Jones, which he has drawn from his pocket by the hair of the Head. 7. Peter Schlemihl in the Seven League Boots, springing from the Elias to Asia, across Behring's Straits. 8. Peter in his

LOT 126—*continued.*

- hurry to escape from the White Bear stepping into the Sea, though only half releasing one of his feet from the Slipper.
- 127 Water-colour Drawing. Library of H.R.H. the late Duke of Sussex, in Kensington Palace. *Highly finished water-colour drawing, executed by G. C. for the Duke of Sussex.*
- 128 A BANK-NOTE NOT TO BE IMITATED.
- 129 German Popular Stories, by Grimm. Twelve Etchings, vol. 1, 1823. 1. The Golden Goose. 2. Vignette. 3. The Fox's Tail. 4. Hans in luck. 5. The Waggish Musician. 6. The Jew in the Bush. 7. The Waits of Bremen. 8. Jorinda and Jorindel. 9. The Man in the sack. 10. The Elves and the Cobbler. 11. Heads off. 12. Rumpelstiltsken. *Unique first proof etchings (undivided) of the famous "Grimm" illustrations.*
- 130 German Popular Stories, by Grimm. Ten Etchings, vol. 2, 1826. 1. Vignette; Grammar Grethel. 2. The Elfin Grove. 3. The Giant and the Tailor. 4. Pee-wit. 5. The Goose Girl. 6. The Rose Tree. 7. The Giant and the Tailor. 8. Cherry, the Frog Bride. 9. The Bear and the Skratte. 10. The Blue Light. *Unique first proof etchings (undivided) of the famous "Grimm" illustrations.*
- 131 Sketch in Quiddensham Park, the Seat of Earl of Albemarle, 1856. *Original water-colour drawing.*
- 132 The Fall of Foyers. A Sketch from Memory, 1859. *Original water-colour drawing.*
- 133 Two Sketches.—Distant View of Cheltenham, and Quiddensham Park, Norfolk, 1856. *Original water-colour drawings from nature.*
- 134 Two Drawings.—Steam Boat on Fire, and South Sand Head Light, opposite the South Foreland. *Original water-colour drawings (unpublished).*
- 135 Two Sketches.—The "White Rock," Hastings, before the present esplanade was made. *Original water-colour drawings from nature (unpublished).*
- 136 Two Sketches.—Scene on the Beach at Hastings (a Sketch from memory), and Rottingdean, near Brighton. *Original water-colour drawings (unpublished).*
- 137 Two Sketches.—Distant View of Shakspeare's Cliff, Dover, and Beachy Head; a sketch from part of Shakspeare's Cliff, 1830. *Original water-colour drawings from nature (unpublished).*

- 138 A Sketch near East Barnet, 1827, and a Sketch near Colney Hatch, 1827. *Original water-colour drawings from nature (unpublished).*
- 139 Sketch made in Quiddenham. *Original water-colour drawing from nature (unpublished).*
- 140 Land and Sea Tales, by Capt. Barker. Four Etchings, 1834.

The Miser's Daughter. Illustrations of a novel by W. Harrison Ainsworth, Esq., from suggestions and designs by G. C. Twenty Water-colour Drawings. *Original designs for "The Miser's Daughter."* 1842.

- 141 Randolph Crew delivering the packet to Mr. Scarve.
- 141A Randolph introduced to Beau Villiers in the Mall, St. James's Park.
- 141B Sir Bulkeley Price bringing the mortgage-money to Mr. Scarve.
- 141C Hilda's visit to Abel Beechcroft.
- 142 The "Folly," a floating tavern on the Thames.
- 142A Randolph's interview with Cardwell Firebras in the Cloisters of Westminster Abbey.
- 142B The Miser discovering the loss of the mortgage-money.
- 142C Duel in Tothill Fields, Westminster.
- 143 Randolph refusing to drink the King's health "over the Water."
- 143A Jacobite Club pursued by the Guards.
- 143B Mr. Cripps encountering his master in Marylebone Gardens.
- 143C Day Masquerade in Ranelagh Gardens.
- 144 Randolph and Hilda dancing in the Rotunda at Ranelagh Gardens.
- 144A Supper at Vauxhall Gardens.
- 144B Dispersion of the Jacobite Club, and death of Cardwell Firebras.
- 144C Discovery of the mysterious packet.
- 145 Randolph defending himself against Philip Frewin and Myrmidons.
- 145A Mr. Cripps detected.
- 145B Abel Beechcroft discovering the Miser in the cellar.
- 145C Randolph's marriage with Hilda at Lambeth Church.

N.B.—"The views of the places above mentioned are correct copies from nature." (Note by the artist, G. C.)

The illustrations to the above series must rank amongst George Cruikshank's happiest productions. The places represented are founded upon the London of Hogarth's time, and it

is well known that G. C. cherished a life-long admiration for that great artist. "The Miser's Daughter" water-colour drawings stand alone for quality, finish, and topographical interest. These spirited drawings actually reproduce the old City of Westminster, with its features and characteristics, and the series may be accepted as marvellously faithful pictures of "Life in London" at the date of the Jacobite plot of 1745. It was this outbreak which had ruined the earlier fortunes of the Cruikshank family, and had driven them from Scotland in the first instance.

- 146 Milton's Paradise Lost.—About 1827.

"He called so loud that all the hollow deep
Of hell resounded!
'Awake! arise! or be for ever fallen!'
Upon the wing
They heard and were abashed, and up they sprung."

- 147 The Life of Joseph Grimaldi. Six Etchings.—1. Joe going to visit his godpapa. 2. Début in the pit of Sadler's Wells. 3. "Like master like man." 4. The barber's shop. 5. Joe receives an ovation. 6. Live properties, 1838. *G. C.'s original first proofs on India.*
- 148 The Life of Joseph Grimaldi. Three Etchings.—7. His kindness to the giants. 10. The wager. 12. His last song in public, 1838. Three in one frame. Three etchings missing. *G. C.'s original first proofs on India paper.*
- 149 The Fairy Ring—Sketch for a picture painted for the late Henry Miller, Esq., of Preston. *A most characteristic example of the artist's excellence as a delineator of Fairy Lore.*
- 150 Our Own Times. Illustrated, four Etchings.—An outline of Society, 1846. Almack's over the Water. Tremendous Sacrifice. The Ragged School. *G. C.'s own first proofs on India.*
- 151 "Old Court," 1827.
- 152 Two Sketches for a Map, or some work descriptive of the County of Kent, 1813 or 1814. *Original drawings of great technical excellence.*
- 153 The Fairy Library. Hop-o'-my-Thumb. Ten subjects. Six Plates.—1. The Father proposes to lose the Children. 2. They leave Hop-o'-my-Thumb and his Brothers in the Wood. 3. The Giant Ogre discovers Hop-o'-my-Thumb and his Brothers. 4. The Giant Ogre in his Seven-league Boots pursuing Hop-o'-my-Thumb and his Brothers. 5. The Giant

LOT 153—*continued*.

Ogre falls asleep. 6. Hop-o'-my-Thumb steals the Seven-league Boots while his Brothers run away. 7. Hop-o'-my-Thumb leads his Brothers out of the Wood. 8. Hop-o'-my-Thumb puts on the Seven-league Boots, and escapes from the Giant, and goes home. 9. Hop-o'-my-Thumb gets home before his Brothers, shows his Father the Seven-league Boots, and tells him all about the Giant Ogre. 10. Hop-o'-my-Thumb presenting the Seven-league Boots to the King, 1853.

- 154 The Fairy Library. Jack and the Bean-Stalk. Nine subjects. Six Plates.—1. Jack climbing the Bean-Stalk. 2. Jack shows kindness to an Old Woman, who turns out to be a Fairy, and who gives him the Wonderful Bean, which he sets in the Garden. 3. Jack and the Fairy Harp escaping from the Giant. 4. Jack gets the Golden Hen away from the Giant. 5. The Fairies tie the Giant up in the Bean-Stalk. Jack brings the Giant Prisoner to King Alfred.

- 155 The Fairy Library. Cinderella. Ten subjects in six Plates.—1. Cinderella scouring the Pots and Kettles. 2. Illustrated title—Cinderella and her Godmother. 3. Cinderella helping her Sisters to dress for the Royal Ball. The Pumpkin, the Rat, the Mice, and the Lizards, being changed by the Fairy into a Coach, Horses, and Servants, to take Cinderella to the Ball at the Royal Palace. The Fairy changing Cinderella's Kitchen Dress into a Beautiful Ball Dress!!! 4. The Prince picking up Cinderella's Glass Slipper. Cinderella leaving the Royal Palace after the Clock has struck Twelve. 5. The Marriage of Cinderella to the Prince. The Heralds proclaiming the Prince's Wish that all the Single Ladies should try on the Glass Slipper. Cinderella, having fitted on the Glass Slipper, produces its fellow.

- 156 The Fairy Library. Puss in Boots. Twelve subjects.—1. Windmill, &c. 2. Tom Puss consoling his Master, and asking for a Pair of Boots and a Suit of Clothes.—3. Tom Puss commands the Reapers to tell the King that all the fields belong to the Most Noble the Marquis of Carrabas. 4. Tom Puss telling the King that his Master, the Marquis of Carrabas, is in the River. 5. Tom Puss, after his Master is dressed, introduces him to the King as the Marquis of Carrabas. 6. Tom Puss catching a Rabbit in the Warren. 7. Tom Puss presenting a Rabbit to the King in the Royal Palace. 8. The Ogre turns himself into an Elephant; Tom Puss pretends to be frightened. 9. The Ogre turns himself into a Lion; Tom Puss is still more frightened, and asks the Ogre to change into a Mouse. 10. The Ogre turns himself into a Mouse; Tom Puss springs

LOT 156—*continued*.

upon him and kills him. 11. Tom Puss receiving the King, the Princess, and his Master at the Castle. 12. The Wedding Feast and Tom making a Speech.

157 Sketches by Boz. Eight Etchings, numbers 1 to 8.—1. Election for Beadle. 2. Thoughts about people. 3. London Recreation. 4. The Boarding-house. 5. Jemima Evans and the Eagle. 6. Hackney Coaches. 7. The Bloomsbury Christening. 8. Greenwich Fair, 1836. *Unique first proofs (undivided) of this highly successful series.*

158 Sketches by Boz. Eight Etchings, numbers 1 to 8.—1. Mr. Gabriel Parsons courting. 2. The Sponging-house. 3. Private Theatricals. 4. Sentiment. 5. The Dancing Academy. 6. The Pawnbroker's Shop. 7. Horatio Sparkins. 8. The great Winglebury Duel, 1837. *Unique first proofs (undivided) of this highly successful series.*

159 Sketches by Boz. Title, numbers 1 to 3.—1. Seven Dials. 2. A Pickpocket in Custody. 3. Meditations in Monmouth Street, 1837. *Unique first proofs (undivided) of this highly successful series.*

160 Sketches by Boz, numbers 1 to 4.—1. The Streets, Morning. 2. The Free and Easy. 3. Mr. John Dounce. 4. Vauxhall Gardens by day. *Unique first proofs (undivided) of this highly successful series.*

161 Sketches by Boz, 2nd series, numbers 1 to 4.—1. Scotland Yard. 2. Mr. Mins and his Cousin. 3. The Last Cabdriver. 4. May Day. *Unique first proofs (undivided) of this highly successful series.*

The Irish Rebellion, 1798. Illustrations for Maxwell's History The Series of Twenty highly finished Water-colour Drawings, with India proof of the titlepage and cover for the work (woodcut) 1845.—

162 Surprise of the Barrack of Prosperous.

162A Arrest of Lord Edward Fitzgerald.

162B Murder of George Crawford and his Granddaughter.

162c Stoppage of the Mail and Murder of Lieutenant Giffard.

162D Carousal, and Plunder of the Palace of the Bishop of Ferns.

162E Destruction of the Church of Enniscorthy.

162F The Battle of Ross ("Come on, boys, her mouth's stopped").

162G The Rebels' Camp on Vinegar Hill.

- 163 The Loyal Little Drummer Boy.
- 163A Massacre at the Barn of Scullabogue.
- 163B Defeat of the Rebels at Vinegar Hill.
- 163c Rebels executing their Prisoners on Wexford Bridge.
- 164 Father Murphy showing that the Heretic Bullets were harmless
- 164A The Rebels Storming the Turret at Lieutenant Tyrell's.
- 164B Heroic Conduct of a Highland Sentinel.
- 164c The Capture of Colclough and Harvey.
- 164D The Attack upon Captain Chavaney's House.
- 164E Rebels destroying a House and Furniture.
- 164F Emmet preparing for the insurrection.
- 164G Murder of Lord Kilwarden.
- 164H Proof of titlepage and cover of the work (woodcut).

These admirable water-colour drawings exhibit the great artist's mastery of the art of graphically spirited illustration, and are probably the most tragically lurid subjects he ever executed as a series.

- 165 Three Illustrations to Auldjo's Constantinople, numbers 1 to 3.
—1. Grotto of Antiparos. 2. The Russian Encampment on the Giant's Mountain, from the English Palace Garden.
3. Interior of the Grotto of Antiporas. 1835.
- 166 Three illustrations to Auldjo's Constantinople, numbers 4 to 6.—
4. Sweet Water. 5. Sultan going to Mosque. 6. Slave Market, Constantinople,
- 167 The Golden Legend. The Three Witches. *Bentley's Miscellany*, 1838.
- 168 "Mansie Waugh." Numbers 1 to 4.—1. Mansie and his Wife with Lantern. 2. Nance showing the Dead Cat on the chair. 3. The bursting of the Porter Bottle. 4. Mansie with the Gun. 1839.
- 169 "Mansie Waugh." Numbers 5 to 8.—5. Curse Cowl and the Apprentices. 6. The Spae Wife in the Kitchen. 7. The Awkward Squad. 9. Lieutenant Todrick and the Leather Breeches. 1839.
- 170 Monstrosities.—Water-colour Drawing. 1822.

The most important and characteristic original water-colour drawing of G. C.'s famous series of caricatures of the "Follies of Fashion." The drawing is a most spirited example, and all

LOT 170—*continued.*

round the successful centre group of "Monstrosities" are sketches in colours and *croquis* of further eccentricities of the modes, masculine and feminine. A vastly interesting and typical specimen.

- 171 Original Drawing of the Execution of Madame Tiquet at Paris, in 1699, for attempting to assassinate her husband. *Beautiful early example, showing G. C.'s marvellous finish as a miniature painter.*
- 172 Song Book Illustrations. Three Etchings.
- 173 Two Etchings. Captain Croker at Algiers, Visiting the Hospital, and is horror-stricken on witnessing the misery of the prisoners, 1816.
- 174 The Table Book, 1845.—1. A Reverie. 2. A Young Lady's Vision of the London Season. 3. Clairvoyance. 4. Heads of the Table (16 subjects). *G. C.'s first India proofs of this series.*
- 175 The Table Book, 1845.—1. Premium, Par, Discount. 2. A terrible Bore in the Company. 3. Annual Emigration of Birds (Social Ornithology). 4. The Folly of Crime (11 subjects). *G. C.'s first India proofs of this series.*
- 176 The Table Book, 1845.—1. Mr. John Bull in a Quandary, or the Anticipated Effects of the Railway Calls. 2. The Railway Dragon. 3. A very good Man, no doubt, but a bad Sailor. 4. Return from a delightful Trip on the Continent. 5. "Sic Transit." *G. C.'s first India proofs of this series.*
- 177 Points of Humour. Eight Etchings.—1. The Four Blind Beggars. 2. The Haunted Physician. 3. A New Way to Pay Old Debts. 4. Fluellen compelling Pistol to Swallow the Leek. 5. A Handsome Offer: "If your Majesty will order his spurs to be taken off, I'll eat him!" 6. The Three Hunchbacks. 7. Scene from Peregrine Pickle: The Duel. 8. Ditto: The Breaking-up of the Consultation of Bath Doctors, 1822. *G. C.'s original first India proofs of these famous etchings.*
- 178 Points of Humour. Four Etchings.—1. Frederick the Great and the Son of the Prince Royal. "Will your Majesty give me my Shuttlecock?" 2. Illustration of Burns's "Jolly Beggars." 3. Scene from Peregrine Pickle: Pallet's unbounded delight at the smell of the Classic Dinner. 4. The Quack Doctor. *G. C.'s original first proofs of these famous etchings.*

- 179 Points of Humour. Eight Etchings.—1. A Visit without Form. 2. Illustration of Burns's "Jolly Beggars." 3. Ditto: The Soldier and his Doxy. 4. Ditto: The Tinker and the Fiddler. 5. Unexpected Return of the Miller. 9. The Point of Honour. 7. The Downfall of Holy Church. 6. Unpleasant Bedfellows, 1822. *G. C.'s original first India proofs of these famous etchings.*
- 180 First appearance of William Shakespeare on the stage of the Globe, surrounded by part of his Dramatic Company; the other members coming over the hills, 1864.
- 181 The Omnibus. Four plates.—1. Preface. 2. "Oh, my goodness, there's a Mouse!" "Oh, my gracious, here's a great black Beedle!" Flying Beadles.—3. Commentary on the New Police Act, by which it appears that "Nobody is allowed to do anything." 4. Ditto, somebody gets punished, but as nobody means no offence to nobody, why nobody need take no offence at nothing that nobody says, 1841. *G. C.'s first India proofs of this series.*
- 182 "Frank Heartwell, or Fifty Years Ago." Four plates.—1. An Election Squib; Rush to the Pole. 2. Frank Heartwell seizing Brady as the Murderer of his Father. 3. Death of Brady, and discovery of Frank's Father. 4. Ghosts. *G. C.'s first India proofs of this series.*
- 183 "Frank Heartwell, or Fifty Years Ago." Four plates.—1. "Frank Heartwell, or Fifty Years ago." 2. Richard Brothers, the Prophet, at Mrs. Heartwell's. 3. Frank Heartwell: The Wreck. 4. Frank Heartwell discovering the Treasure. *G. C.'s first India proofs of this series.*
- 184 The Omnibus. Four plates.—1. Thieves and the Strange Cat. 2. Skating Party and a Skating Academy. 3. Jack-o'-Lantern. 4. Breaking into the Strong Room in the "Jewel Tower," and removal of the Regalia on the night of the Fire, Oct. 30th, 1841, in the Tower of London. *G. C.'s first India proofs of this series.*
- 185 Scenes from the Life of Mr. Lambkin Gent, twelve subjects.
- 186 A similar lot.
- 188 Building Castles in the Air. Illustration of a Poem by F. Locker, Esq.
- 190 Comic Almanack. The "Bloomers" in Hyde Park, or an Extraordinary Exhibition for 1852. *G. C.'s own coloured version.*
- 191 Comic Almanack. As it ought to be, or the ladies trying a contemptible scoundrel for a breach of promise, 1850. *G. C.'s own coloured version.*

- 192 Comic Almanack. The Rights of Women, or the effects of Female Enfranchisement, 1853. *G. C.'s own coloured version.*
- 193 Comic Almanack. Probable Effects of over Female Emigration, or *Importing* the Fair Sex from the Savage Islands in consequence of exporting all our own to Australia, 1851. *G. C.'s own coloured version.*
- 194 Comic Almanack. 1. Hard Frost. 2. Transfer-day at the Bank. 3. Day and Night Nearly Equal. 4. Greenwich Park. 5. Old May Day. 6. Holiday at the Public Offices. 7. Dog Days. 8. Bathing at Brighton. 9. Michaelmas Day. 10. St. Crispin's Day. 11. Lord Mayor's Day. 12. Boxing Day, 1836. *G. C.'s first India proofs (undivided).*
- 195 Comic Alphabet. Twenty-four Coloured Etchings. *G. C.'s own coloured version.*
- 196 Six Coloured Etchings. Phrenological Illustrations, thirty-three subjects, 1826. *G. C.'s own coloured versions.*
- 197 Comic Almanack. 1. January : Last Year's Bills. 2. February : St. Valentine's Day. 3. March : Tossing the "Pan-cake." 4. April : Returning from the Races. 5. May : Beating the Bounds. 6. June : Haymaking. 7. July : Fancy Fair. 8. August : Regatta. 9. September : Cockney Sportsmen. 10. October : Brewing. 11. November : St. Cecilia's Day. 12. December : Christmas Eve, 1837. *G. C.'s first India proofs (undivided).*
- 198 Six Coloured Etchings. Illustrations of Time. Thirty-six subjects. 1827. *G. C.'s own coloured versions.*
- 199 The Reform Bomb-shell.
- 200 Suburban Villages as proposed by the late Charles Pearson.
- 201 Battle of the Engravers, 1826.
- 202 The Voice of Humanity (the knacker's yard, or the horse's last home). 1831.
- 203 Juvenile Pledge Card.
- 204 My Sketch Book, twelve sets of Coloured Etchings. One hundred and thirteen subjects. *G. C.'s own coloured versions.*
- 205 The Comic Almanac for 1839. Twelve Etchings. *G. C.'s first India proofs (undivided).*
- 206 My Sketch Book. Twelve sets of Coloured Etchings. *G. C.'s own coloured versions.*
- 207 My Sketch Book, twelve sets of Coloured Etchings, including "A Chapter on Noses," 1834. *G. C.'s own coloured versions.*

- 208 Three Coloured Etchings.—1. Monstrosities of 1816. 2. Monstrosities of 1818. 3. Le Palais Royal de Paris ; a Peep at French Monstrosities, 1818. *G. C.'s own coloured versions.*
- 209 Three Coloured Etchings.—1. Humming Birds, or a Dandy Trio. 2. The Horse Dealer. 3. Ancient Military Dandies of 1450, sketched by permission from the originals in the Grand Armoury at the Gothic Hall, Pall Mall, and Modern Military Dandies of 1812, sketched, *without* permission, from the Life, 1819. *G. C.'s own coloured versions.*
- 210 Three Coloured Etchings.—1. Monstrosities of 1819 and 1820. 2. Monstrosities of 1821. 3. Monstrosities of 1825 and 1826. *G. C.'s own coloured versions.*
- 211 Fast Colours.—Patience on a Monument smiling at Grief, or the Royal Laundress washing Boney's Court Dress, 1815. *G. C.'s own coloured version.*
- 212 Three Etchings.—1. The Umbrella ("They make these things sadly too small for good-sized people ; I'll be hanged if I ain't as wet as muck"). 2. A sketch in the Isle of Anglesea. 3. A Cure for Drowsiness, or a pinch of Cephalic. (Etched by G. C., from a rough sketch by the late James Gillray.) 1822. *G. C. own coloured versions.*
- 213 Inconveniences of a Crowded Drawing Room, 1818. *G. C.'s own coloured version.*
- 214 Four Coloured Etchings.—1. A Curious Case of Slandering Elves, or listeners seldom hear any good of themselves, 1817. 2. An Evening Party, 1826. 3. The Genuine Humbug T. Company, 1818. 4. The T. Trade in Hot Water, or a pretty Kettle of Fish!!! Dedicated to T. Canister and T. Spoon, Esquires, 1818. *G. C.'s own coloured versions.*
- 215 Four Coloured Etchings.—1. The White Horse Cellar, Piccadilly, in the Mail and Stage-Coach Days, 1818. 2. Travelling in France, or Le Départ de la Diligence, 1818. 3. An Interesting Scene on board an East Indiaman, showing the effects of a heavy lurch after dinner, 1818. 4. A scene in the farce of "Lofty Projects," as performed for the benefit and amusement of John Bull, 1825. *G. C.'s own coloured versions.*
- 216 Three Coloured Etchings.—1. Cribbage, Shuffling, Whist, and a Round Game. 2. Freedom and Purity of Election, showing the necessity of Reform in the close Boroughs. 3. Anticipated effects of the Tailors' "Strike," or Gentleman's Fashions for 1834. *G. C.'s own coloured versions,*

- 217 *Le Retour de Paris*, or the Niece presented to her Relatives by her French Governess, 1817. *G. C.'s own coloured version.*
- 218 Three Coloured Etchings.—1. An Election Ball. 2. Fashionable Movements, or the *Stray Birds* frightened out of France. 3. The Sailor's Progress (six subjects). Entering as Landsman. Carousing on Board. In Irons for getting Drunk. Boarding a French Brig. Promoted to Boatswain, and exercising his authority. Hard-up as a Greenwich Pensioner, relating his Adventures, 1818. *G. C.'s own coloured versions.*
- 219 Exhibition Extraordinary in the Horticultural Room, 1826. *G. C.'s own coloured version.*
- 220 Three Coloured Etchings.—1. Twelfth Night, or What You Will, 1815. 2. The Afterpiece to the Tragedy of Waterloo, or Madame Françoise and her *Managers!* 1815. 3. Death or Liberty, or Britannia and the Virtues of the Constitution in danger of violation from the great political libertine, Radical Reform, 1819. *G. C.'s own coloured versions.*
- 221 Two Coloured Etchings.—Fairy Songs and Ballads for the Young. (Written, composed and dedicated to H.R.H. the Princess Royal, by O. B. Dusseck), title-page, and "La Bagatelle," composed by Gratton Cooke, and illustrated by G. C., title-page. (With portrait of Cooke and Cruikshank.) *G. C.'s own coloured versions.*
- 222 Two Coloured Etchings.—Elephantine Performances, and Tobacco Leaves, No. 1, 1863. *G. C.'s own coloured versions.*
- 223 Scraps and Sketches. Part I. Thirty-eight Sketches in six sheets.—Living on Wooden Legs. A Gentleman's rest broken by going to bed with his leg on: "Oh, dear Sir! I beg your pardon; I thought it was the warming-pan," and five other illustrations of wooden legs. Lady Dashington's Bonnet Stops the Way, and six illustrations of Bonnet Building. "What is taxes, Thomas?" "I'm sure I don't know." A London Hell. Pleading at the Bar. The March of Intellect, and twenty other sketches, 1828. *G. C.'s own coloured versions.*
- 224 Comic Almanac.—1. The Announcement. 2. First Rout. 3. A day with the Surrey Hounds. 4. The Finishing Touch. 5. A "New Drop" at the Opera. 6. Striking a Balance. 7. *Down* at Beulah. 8. A Tournament. 9. Over-boarded and Under-lodged. 10. Notice to Quit. 11. Law Life Assurance. 12. Christmas Bustle, 1841. *G. C.'s own first India proofs (undivided).*

- 225 Four Coloured Etchings.—1. Dos à Dos. Accidents in Quadrille Dancing. 2. Vis à Vis. Accidents in Quadrille Dancing. 3. Les Graces. Inconveniences in Quadrille Dancing. 4. Moulinet. Elegances of Quadrille Dancing, 1817. *G. C.'s own coloured versions.*
- 226 Scraps and Sketches, Part II. London going out of Town, or, the March of Brick and Mortar. The Houses going to the Dogs, etc. The Gin Shop. Church and State. A Scene in Kensington Gardens, or Fashions and Frights. *G. C.'s own coloured versions.*
- 227 Four Coloured Etchings.—1. Specimens of Waltzing, 1817. 2. La Poule, 1817. 3. Les Savoyards, 1815. 4. Longitude and Latitude of St. Petersburg, 1813. *G. C.'s own coloured versions.*
- 228 Comic Almanack, 1845.—Twelfth Night. 2. Flying Artillery. 3. Striking up "The Great Fire of London" at the "Surrey Gardens." 4. The Court of Young England. 5. Lady Day, Old and New Style. 6. Going to St. Paul's. 7. The Horticultural Fate. 8. The day after "St. Patrick's Day in the Morning." 9. The Spring Quarter. 10. Summons of Justice.—The Head of Argument. 11. The Fall of the Leaf. 12. "Boxing Night," a picture in the National Gallery. *G. C.'s own first India proofs (undivided).*
229. Scraps and Sketches, Part III. Eight illustrations of the Bellows. Fifteen ditto of the Comfortables. Seven ditto of Fat People. Six ditto of Nobody made fun of, and one of the artists taking Nobody's Portrait, and five other subjects. Six sheets of Coloured Etchings, 1837. *G. C.'s own coloured versions.*
- 230 Five Coloured Etchings.—"Bonaparte, Ambition and Death." 1. Bonaparte, led on by ambition, seeks the conquest of the world. 2. Discomfited at Leipsic, he flies from death. 3. Overcome by Retribution. 4. Broken Gingerbread. 5. The Corsican's last trip under the guidance of his good angel. 1814 and 1815. *G. C.'s own coloured versions.*
- 231 Comic Almanack.—1. Aquarius. Jolly Young Waterman. 2. Pisces—Too-Deep. 3. Aries—Ram-pant Jollities (The Ram Inn, Smithfield, Old Bartholomew Fair Time), 4. Taurus, a Literary Bull (a fact that happened in Ivy Lane, Paternoster Row). 5. Gemini—Odd Fellows. 6. Cancer—The Land Crab. 7. Leo—Androcles and the Lion. 8. Virgo—Un-matched enjoyment. 9. Libra—Striking the Balance. 10. Sagittarius—The Archer. 11. Scorpio—The Slanderer—"I

LOT 231—*continued.*

- could a Tale Unfold." 12. Capricornus—A Caper! On corns, a scene at Her Majesty's Theatre, 1846. *G. C.'s own first India proofs (undivided).*
- 232 Six coloured etchings.—1. Madame Véry's Coffee-house, Paris. 2. Forum Bo(a)rimum, or Mr. Bull in the Beast Market at Rome. 3. Mer de Glace. 4. Visit to Vesuvius, or "Cineri Dolosi." 5. La Douane (the Searcher's Office). 6. La Diligence, 1827. *G. C.'s own coloured versions.*
- 233 Scraps and Sketches, Part IV. Odd Fish (thirteen illustrations). An Easy Place. Dress and Undress. Practice. A Last Fond Look. The Fiend's Frying Pan, or Annual Festival of Tomfoolery and Vice. Cigar Divan. Pleasure Boat. The Alehouse and the Home, and eighteen illustrations of Tales. Six Coloured Etchings, forty subjects, 1832. *G. C.'s own coloured versions.*
- 234 The Bottle, eight frames.—The Bottle is brought out for the first time; the husband induces his wife just to take a drop.
- 235 The Bottle.—He is discharged from his employment for drunkenness; they pawn their clothes to supply the Bottle.
- 236 The Bottle.—An execution sweeps off the greater part of their furniture; they comfort themselves with the Bottle.
- 237 The Bottle.—Unable to obtain employment, they are driven by poverty into the streets to beg, and by this means they still supply the Bottle.
- 238 The Bottle.—Cold, misery, and want destroy their youngest child; they console themselves with the Bottle.
- 239 The Bottle.—Fearful quarrels and brutal violence are the natural consequences of the frequent use of the Bottle.
- 240 The Bottle.—The husband, in a state of furious drunkenness, kills his wife with the instrument of all their misery.
- 241 The Bottle.—The Bottle has done its work; it has destroyed the infant and the mother; it has brought the son and the daughter to vice, and to the streets; and has left the father a hopeless maniac.
- 242 The Drunkard's Children. Eight Plates.—Neglected by their Parents, Educated only in the Streets, and falling into the hands of Wretches who live upon the vices of others, they are led to the Gin-Shop to drink at that Fountain which nourishes every species of crime.

- 243 The Drunkard's Children.—Between the fine flaring Gin-Palace and the low dirty Beer-Shop, the Boy Thief squanders and gambles away his ill-gotten gains.
- 244 The Drunkard's Children.—From the Gin-Shop to the Dancing-Rooms, from the Dancing-Rooms to the Gin-Shop, the poor Girl is driven on in that course which ends in misery.
- 245 The Drunkard's Children.—Urged on by his ruffian Companions, and excited by Drink, he commits a desperate Robbery; he is taken by the Police at a Threepenny Lodging-house.
- 246 The Drunkard's Children.—From the Bar of the Gin-Shop to the Bar of the Old Bailey, it is but one step.
- 247 The Drunkard's Children.—The Drunkard's Son is sentenced to Transportation for life; the Daughter, suspected of participation in the robbery, is acquitted; the Brother and Sister part for ever in this world.
- 248 The Drunkard's Children.—Early dissipation has destroyed the Neglected Boy; the wretched Convict droops and dies.
- 249 The Drunkard's Children.—The Maniac Father and the Convict Brother are gone; the poor girl, homeless, friendless, deserted, destitute, and gin-mad, commits self-murder.



BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1903.